



GIA 2013 CONFERENCE

THE NEW CREATIVE COMMUNITY



Grantmakers in the Arts
Supporting a Creative America

Welcome to Philadelphia for the 2013 Grantmakers in the Arts Conference. When our planning committee met last January, we were committed to producing a conference that was relevant, exciting, and a departure in format from past conferences. We wanted to do it differently and re-energize the proceedings. We think we've succeeded!

Philadelphia is a perfect backdrop for a conference that is looking at the new ways art is presented and supported. IDEA LAB presenters, artists, and innovative administrators will inspire you with imaginative ideas about arts practice that are contributing to a new creative community. Keynotes, including Philadelphia's own Quiara Alegría Hudes, will challenge you to think about the ways artists transform our communities and the ways we, as arts funders, expand the concept of community to include new and vibrant creative endeavors.

Welcome to Philadelphia, the city where democracy was born, where the old is respected, but doesn't stand in the way of the new.

Welcome to the Barnes Foundation on Tuesday evening, a glorious new building and important collection.

Welcome to Old City, where an industrial past has given way to an artistic present that has invigorated the core of the city.

Welcome to the city of groundbreaking contemporary practice across the arts, culturally distinct neighborhoods, and fantastic food.

We hope you will experience all of it.

We are most grateful for the help of many friends and colleagues in making this conference possible. Special thanks to the GIA staff, everyone willing to host a dine-around, the artists of Philadelphia, and the many great people working at the arts sites you will visit. We are especially grateful to our colleagues on the conference committee who have helped shape this conference over the past ten months, from theme to sessions.

Have a great time enjoying the old and discovering the new in Philadelphia this year.

Olive Mosier

William Penn Foundation
Conference Co-Chair

Paula Marincola

The Pew Center for Arts & Heritage
Conference Co-Chair

With gratitude to our 2013 Conference Committee

- **Beth Feldman Brandt**, Executive Director, Stockton Rush Bartol Foundation
- **Denise Brown**, Executive Director, Leeway Foundation
- **Janet Brown**, President & CEO, Grantmakers in the Arts
- **Helen Cunningham**, Executive Director, Samuel S. Fels Fund
- **June Washikita O'Neill**, Manager, The Philadelphia Cultural Fund
- **Tommer Peterson**, Deputy Director, Grantmakers in the Arts
- **Susan E. Sherman**, President & CEO, Independence Foundation
- **Vince Stehle**, Executive Director, Media Impact Funders
- **Gary Steuer**, past Chief Cultural Officer, Office of Arts, Culture and the Creative Economy, Philadelphia

Cover:
Sarah McEneaney, 2012
Trestletown, 10th and Hamilton
acrylic on linen 36" x 48"

A BRIEF WORD ON FUNDRAISING ETHICS

To preserve the capacity for open discussion, all attendees should refrain from fundraising or solicitation and from activities that may appear to others as fundraising or solicitation. Organizations that solicit funds are expected to be represented only by individuals whose roles involve programming and/or policy, and not by fundraising or development staff.

CONFERENCE NAME BADGES

Your name badge is required for admission to all conference functions, including meals, sessions, and evening events. **Staff will not admit you to conference events without your badge.**

GUESTS

Registered guests of participants are welcomed at the following social events:

- Sunday Opening Reception,
- Monday Dine-Arounds,
- and the Tuesday evening reception at The Barnes Foundation.

Last-minute guests may be registered at the GIA registration desk for a fee of \$125.00. **Guests are not permitted at plenary or breakout sessions.**

REGISTRATION HOURS

Registration is located on the second floor mezzanine outside the Regency Ballroom, except where noted. Hours are:

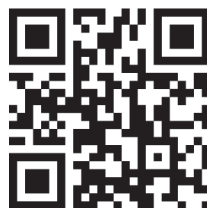
| | |
|-----------------|---------------------|
| Saturday, 10.5 | 4:00–8:00 pm |
| | Main Lobby |
| Sunday, 10.6 | 7:30–9:00 am |
| | Main Lobby |
| | 2:00–8:00 pm |
| | 2nd Floor Mezzanine |
| Monday, 10.7 | 7:30 am–6:30 pm |
| | 2nd Floor Mezzanine |
| Tuesday, 10.8 | 7:30 am–3:00 pm |
| | 2nd Floor Mezzanine |
| | 5:00–6:30 pm |
| | 2nd Floor Mezzanine |
| Wednesday, 10.9 | 8:15–11:00 am |
| | 2nd Floor Mezzanine |

TWEET THE CONFERENCE! #GIA2013

AUDIO AND VIDEO RECORDING

Audio and video recording of conference sessions, presentations, and performances is strictly prohibited.

PREFER YOUR CONFERENCE PROGRAM ON YOUR PHONE? HERE IT IS:



NEVER BEEN TO A GIA CONFERENCE?

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA members, and to learn the ins and outs of GIA conference activities. This Newcomers Reception will be on Sunday, October 6, at 6:00 pm in the hotel's historic Art Deco penthouse on the 33rd floor. This reception precedes the Opening Reception.

SUNDAY NIGHT OPENING RECEPTION

The Opening Reception will take place Sunday evening, 7:00–9:00 pm in the historic Art Deco penthouse on the 33rd floor. These rooms were the boardroom and executive dining room of the original Philadelphia Savings Fund Society, the first savings bank in the United States. The building was remodeled into Loews Philadelphia Hotel in 2000.

MONDAY EVENING DINE-AROUNDS

Dine-Arounds, organized by GIA and Philadelphia-area grantmakers, will include a variety of cuisines and experiences. These no-host, informal dinners provide a chance to socialize with colleagues. Sign-up will be on-site in the conference registration area. Groups gather in the hotel lobby's 12th Street entrance at 6:15 pm to depart shortly thereafter. Consult the posted sign-up sheets for actual departure times.

DINNER AT THE BARNES FOUNDATION

This event is made possible with generous support from the Neubauer Family Foundation.

On Tuesday evening, conference attendees will visit the Barnes Foundation's new Philadelphia campus for dinner and an opportunity to see the collection. Celebrated for its exceptional breadth, depth, and quality, the Barnes Foundation's art collection includes works by some of the greatest European and American masters of impressionism, post-impressionism, and early modern art, as well as African sculpture, Pennsylvania German decorative arts, Native American textiles, metalwork, and more.

Featured at the reception will be the string quartet Ambiance: first violin, Igor Szvec; second violin, Gregory Teperman; viola, Ellen Trainer; and cello, George Atanasiu.

The Philadelphia campus is a beautifully landscaped 4.5-acre site on the north side of Benjamin Franklin Parkway in the heart of downtown's cultural corridor. The site is part of Philadelphia's 9,200-acre citywide park system, known as Fairmount Park.

Buses begin departing from outside the hotel's 12th Street entrance at 6:45 pm on Tuesday. Dinner will be served at 7:00 pm, and the galleries will be open at 8:00 pm. Return buses will depart the Barnes periodically between 8:30 pm and 9:45 pm.

2013 CONFERENCE FILM FESTIVAL

Channel 2

This year we are pleased to present an exciting series of grantmaker-supported documentaries curated by Media Impact Funders. These can be viewed on channel 2 at the times indicated below on the television in your guestroom.

Supported by the Wyncote Foundation.

• DETROPIA

Saturday, October 5, 8:00 pm
Channel 2

Music, manufacturing, or automobiles may have once defined Detroit; now it is the city's near dissolution and its scrappy residents fighting to keep it alive. While viewers of this documentary meet numerous remarkable characters striving to make ends meet, and make sense of their city as it's teetering on the brink of collapse, Detroit itself emerges as the central and most evocative character. The intricate rhythms of desolation, survival, and rebirth make *DETROPIA* a worthy heir to one of the founding glories of the documentary cinema: the city symphony. "Heidi and Rachel wanted to make a film that looked deeply at the economic lives of a few people but also connected their lives to the global economy and to basic questions about the distribution of wealth in America," says David Menschel, director of the Vital Projects Fund. [2012, 86 minutes]

Producer/director: Rachel Grady and Heidi Ewing

Funders: ITVS, Sundance Documentary Fund, Ford Foundation, Vital Projects Fund, Impact Partners

• I Learn America

Sunday, October 6, 9:00 pm
Channel 2

At the International High School at Lafayette, a public school in New York City dedicated to serving newly arrived immigrant teenagers, students from more than 50 countries come together in a unique educational experience. Over the course of a year in "I Learn America," four teenagers strive to master English, adapt to families they haven't seen in years, confront adolescence, and search for a future of their own. Through their eyes, we learn America. "Through 'I Learn America,' audiences will be introduced to characters whose stories are less well known but very much a part of the rich and varied contemporary immigrant experience," says Kathy Im, director of the John D. and Catherine T. MacArthur Foundation Media, Culture and Special Initiatives Program.

Producer/director: Gitte Peng and Jean-Michel Dissard
Funders: John D. and Catherine T. MacArthur Foundation, Jerome Foundation

• **The City Dark**

Monday, October 7, 9:00 pm
Channel 2

Is darkness becoming extinct? When filmmaker Ian Cheney moves from rural Maine to New York City and discovers streets awash in light and skies devoid of stars, he embarks on a journey to the brightest and darkest corners of America, asking astronomers, cancer researchers, and ecologists what is lost in the glare of city lights. Blending a humorous, searching narrative with poetic footage of the night sky, *The City Dark* provides a fascinating introduction to the science of the dark and an exploration of our relationship to the stars. [2011, 84 minutes]

Producer/director: Ian Cheney

Funders: The Kohlberg Foundation, The Vervane Foundation, Jerome Foundation, Rooftop Films, Falconwood Foundation, Dorys McConnell Duberg Charitable Trust

• **We Still Live Here**

Tuesday, October 8, 9:30 pm
Channel 2

Celebrated every Thanksgiving as “the Indians” and then largely forgotten, the Wampanoag of Cape Cod and Martha’s Vineyard are again stating, loudly, clearly, and in their native tongue, “Âs Nutayuneân – We Still Live Here.” Documenting the first ever revival in a Native American community of a language unspoken for generations, *We Still Live Here* is inspiring indigenous people throughout the United States and around the world to redouble their efforts to preserve and revitalize their languages and cultures. [2011, 82 minutes]

Producer/director: Anne Makepeace

Funders: LEF Foundation, John Simon Guggenheim Memorial Foundation, Sundance Documentary Fund, Hartley Film Foundation, National Science Foundation, ITVS, Mass Humanities, Radcliffe Institute for Advanced Study, National Endowment for the Arts

SATURDAY, OCTOBER 5

| | |
|--------------|--|
| 8:15 am | Race Peace Workshop: Day 1 |
| 6:30–8:00 pm | No-Host Newcomers and Preconference Participants Reception |

SUNDAY, OCTOBER 6

| | |
|----------|---|
| 8:15 am* | Support for Individual Artists Preconference: Taking Stock |
| 8:15 am | Race Peace Workshop: Day 2 |
| 8:45 am* | Common Core and Local/State Arts Education Advocacy: What are the opportunities and challenges for funders? |
| 6:00 pm | Newcomers Reception |
| 7:00 pm | Opening Reception |

* Times shown indicate departure from the hotel.

MONDAY, OCTOBER 7

| | |
|----------|-----------------------------------|
| 8:00 am | Breakfast Plenary |
| | • IDEA LAB |
| 9:50 am | Breakout Sessions and Salons |
| 11:10 am | Breakout Sessions and Salons |
| 1:00 pm | Luncheon Plenary |
| | • Performance by Siduri Beckman |
| | • Keynote by Quiara Alegría Hudes |
| 3:00 pm | Breakout Sessions and Salons |
| 6:30 pm | No-Host Dine-Arounds depart hotel |

TUESDAY, OCTOBER 8

| | |
|----------|---|
| 8:00 am | Breakfast Plenary |
| | • IDEA LAB |
| 9:50 am | Breakout Sessions and Salons |
| 11:10 am | Breakout Sessions and Salons |
| 12:30 pm | Luncheon Plenary |
| | • GIA State of the Organization |
| | • Performance by The Bearded Ladies |
| | • Keynote by Ethan Zuckerman |
| 2:30 pm | Buses depart for Offsite Sessions |
| 6:45 pm | Buses depart for Reception at The Barnes Foundation |

WEDNESDAY, OCTOBER 9

| | |
|----------|---------------------------|
| 9:00 am | Breakfast Plenary |
| | • GIA Chair Comments |
| | • 2014 Conference Preview |
| | • Keynote by Nikky Finney |
| 11:00 am | Conference ends |

SATURDAY

Race Peace Workshop: Day 1

Gather for breakfast and the beginning of the program in the Penn Room, 5th floor, at 8:15 am. Participants will walk to PhillyCAM at 9:00 am; taxis available.

PhillyCAM
699 Ranstead Street

As a continuation of GIA's work on structural racism and constructing equity, we offer conference participants

the opportunity to participate in Race Peace, a two-day experience that builds common vocabulary about race.

The Race Peace Workshop is supported by Nathan Cummings Foundation and Surdna Foundation.

8:00 pm

2013 Conference Film Festival

GIA Channel 2 in your hotel room.

• DETROPIA

See page 5 for details.

SUNDAY

Race Peace Workshop: Day 2

Gather for breakfast and the beginning of the program in the Penn Room, 5th floor, at 8:15 am. Participants will walk to PhillyCAM at 9:00 am; taxis available.

PhillyCAM
699 Ranstead Street

Sunday Preconferences

Common Core and Local/State Arts Education Advocacy: What are the opportunities and challenges for funders?

Gather for coffee in the hotel lobby's 12th Street entrance at 8:30. Participants will walk to The Kimmel Center at 8:45; taxis available.

The Kimmel Center for the Performing Arts, Hamilton Garden
1500 Walnut Street

Join colleagues investing in arts education for this day-long preconference to hear updates and share opportunities and challenges on the development of Common Core standards and arts education efforts at the local and state levels.

This preconference is supported by Target.

Support for Individual Artists Preconference: Taking Stock

Gather for coffee in the hotel lobby's 12th Street entrance at 8:00. Participants will walk to the Asian Arts Initiative at 8:15; taxis available.

Asian Arts Initiative
1219 Vine Street

This is our time to remove our noses from the grindstones and come together to take stock of our work to support individual artists. The preconference is anchored by three conversations with people who have shaped—and are still shaping—our collective vision. With them, we will consider the roots of our field, what's important to us right now, and where we might want to go next.

This preconference is supported by 3Arts, Joan Mitchell Foundation, and Pew Center for Arts & Heritage.

6:00–7:00 pm

Newcomers Reception

Penthouse, 33rd Floor

New GIA members and conference participants are invited to meet GIA's board, staff, and other GIA members, and to learn the ins and outs of GIA conference activities.

7:00–9:00 pm

Opening Reception

Penthouse, 33rd Floor

• Music by King Britt

Join colleagues for a drink, light hors d'oeuvres, and some great music!

GIA's recession-era no-host bar features \$5 wine and beer, and complimentary soft drinks. Dinner on Sunday is on your own.

King Britt

Philadelphia's own King Britt is a producer, composer, performer and curator of electronic music. As a producer/composer, he fuses his knowledge of music history from many cultures and genres with electronic compositions, redefining and re-contextualizing the past into the present. He is also known as a performer and top international DJ. From cutting his craft as the wax poetic for the Grammy Award-winning Digable Planets to traveling solo to different cities and countries, King Britt brings cultures together through his eclectic taste and live improvised dance/experimental sets.

9:00 pm

2013 Conference Film Festival

GIA Channel 2 in your hotel room.

• I Learn America

See page 5 for details.

MONDAY8:00 am -
9:30 am**PLENARY BREAKFAST SESSION***Regency Ballroom, Second Floor Mezzanine*• **Welcome – Janet Brown**• **IDEA LAB**

Hosted by **Ben Cameron**, Program Director, Arts at the Doris Duke Charitable Foundation, IDEA LAB sessions will feature short TED-style presentations by artists, innovators, nonprofit leaders, and others who have broken the rules, jumped outside the box, and charted their own paths.

Favianna Rodriguez

Favianna Rodriguez is a celebrated printmaker and digital artist based in Oakland, CA. Whether her subjects are immigrant day laborers in the US, mothers of disappeared women in Juárez, Mexico, or her own abstract self portraits, Rodriguez brings new audiences into the art world by refocusing the cultural lens. Through her work we witness the changing US metropolis and a new diaspora in the arts.

Rodriguez is known for her vibrant posters dealing with such issues as war, immigration, globalization, and social movements. By creating lasting popular symbols—where each work is the multiplicand and its location the multiplier—her work interposes private and public space, as the art viewer becomes the participant carrying art beyond the borders of the museum. Rodriguez has lectured widely on the use of art in civic engagement and the work of artists who, like herself, are bridging the community and the museum, the local and the international.

Byron Au Yong

Byron Au Yong combines Western classical music, Chinese folk music and American musical theatre with a penchant for the avant-garde. His compositions include *Tzu Lho: Simmering Songs*, performed by the Stanford Chorale; *YIU: Songs of Dislocation*, developed at the Jack Straw New Media Gallery, Seattle; *Kidnapping Water: Bottled Operas*, which was performed in sixty-four waterways throughout the Pacific Northwest; and most recently, the musical play *Stuck Elevator*, with librettist Aaron Jafferis (American Conservatory Theatre).

International projects include *Salt Lips Touching*, which premiered at the Jeonju Sanjo Festival, Jeonju, South Korea; *Edge*, performed at the

Hochschule für Musik und Theater Hamburg; and *Forbidden Circles*, performed at the Fukuoka Gendai Hogaku Festival and International House of Japan.

Carin Kuoni

Carin Kuoni is the director of the Vera List Center for Art and Politics at The New School in New York.

An art historian by education and a curator and critic by practice, Kuoni was previously director of exhibitions at Independent Curators International (ICI) and director of the Swiss Institute New York. She has curated and co-curated more than twenty international exhibitions and has written for a number of international publications.

A founding member of the artists' collective REPOhistory, she is the editor of *Energy Plan for the Western Man: Joseph Beuys in America* (New York: Four Walls Eight Windows, 1990 [paperback 1993]), and *Words of Wisdom: A Curator's Vade Mecum on Contemporary Art* (New York: ICI, 2001). Kuoni's exhibition *The Puppet Show* (co-curated with Ingrid Schaffner) toured nationally from 2008 to 2009; in 2008, she also curated *OURS: Democracy in the Age of Branding* for Parsons The New School for Design.

Marshall Davis Jones

As a professional spoken word artist and dramatic performer, Marshall Davis Jones has been featured in two TEDx events, and through the Musical Instrument Museum, the Omega Institute, and BBC World Service.

He has been on national slam teams, winning the first ever Group Piece Finals (2008; Urbana, IL) and placing second in the nation (2011, Nuyorican Poets Cafe). Not leaving his musicianship untended, he has also produced/written music for himself and others including HBO Def Jam Poets, Shanelle Gabriel, and Oveous Maximus.

His clients have included the Leon H. Sullivan Foundation, the i.am.angel Foundation, the Jordan Sparks Experience, and numerous colleges and universities, including Pace, NYU, and Utah State. He has shared the podium with Marc Lamont Hill, Ambassador Andrew Young, Henry Louis Gates, Jr., and Simon Sinek.

Marshall regularly conducts workshops with youth and adults.

9:30 am -
9:50 am

BREAK

9:50 am -
10:50 am

BREAKOUT SESSIONS

Artists and presenters from the plenary IDEA LABS will host salon discussions following their presentation:

IDEA LAB Salon with Marshall Davis Jones

Regency C-2, Second Floor Mezzanine

IDEA LAB Salon with Carin Kuoni

Regency C-1, Second Floor Mezzanine

IDEA LAB Salon with Favianna Rodriguez

Washington B, Third Floor

IDEA LAB Salon with Byron Au Yong

Washington C, Third Floor

Building Demand for the Arts

Washington A, Third Floor

Organized and moderated by **Ben Cameron**, Program Director for the Arts, Doris Duke Charitable Foundation.

Presented by **Alan Brown**, Principal, WolfBrown.

In 2012, the Doris Duke Charitable Foundation (DDCF) launched an artist residency program designed to help artists and organizations imagine new ways to build demand for the arts. But what does it mean to build demand? How does one measure demand building? Is it more than “butts in seats”? To think about the dimensions of demand building and its measurement, DDCF engaged Alan Brown, whose consideration of demand building ranged from conventional audience attendance numbers to conversations with psychiatrists about the power of place in affecting behavior. In this session, Brown will present a brief overview of how to think about demand building, measure it, and engage with attendees, and Cameron will discuss what is being learned through the DDCF program.

The Politics of Public Support for the Arts/ Putting the Culture Wars Behind Us

Congress A, Fourth Floor

Organized and presented by **Nathan Birnbaum**, Cultural Affairs Administrator, City of Santa Monica, and **Randy Engstrom**, Director, Office of Arts and Culture, City of Seattle.

What more can we do to cultivate the forces of political support for the arts? How can support for individual artists become a regular feature of government grants again? How can city councils be moved more confidently towards

support for the arts in your community? A true roundtable discussion is offered, which will use as a starting point the experiences of Seattle, where The Creative Advantage, a significant City-funded arts education program, has just been approved, and Santa Monica, which recently established one of the largest municipal artist fellowships in the U.S. Participants will be encouraged to contribute their own experiences on the topic, sharing concerns and stories, with a view to having a practical learning session on how political support is generated.

Arts Education Funders Coalition: Update on Federal Advocacy

Congress B, Fourth Floor

Organized by **Grantmakers in the Arts**.

Presented by **Janet Brown**, President & CEO, Grantmakers in the Arts, and **Alex Nock**, Executive Vice President, Penn Hill Group.

Grantmakers in the Arts formed the Arts Education Funders Coalition (AEFC) in the spring of 2012 for funders concerned with arts education. We engaged Penn Hill Group, a Washington, D.C. education policy firm, to help AEFC develop strategies to enhance the arts in current federal education policy, creating more opportunities for arts at the local district level. Alex Nock and Janet Brown will report on the Coalition's progress in making the arts more explicit in the Elementary and Secondary Education Act reauthorization and in other federal programs that directly impact local districts.

Cultural Policy: Developing and Reporting on Cultural Indicators

Congress C, Fourth Floor

Organized and moderated by **Sofia Klatzker**, Director of Grants and Professional Development, Los Angeles County Arts Commission.

Presented by **Donna Keren**, Senior Vice President, Research and Analysis, NYC & Company.

The *World Cities Culture Report 2012* was launched in London by the World Cities Cultural Forum. The report includes sixty cultural vitality indicators gathered from existing data sources. Los Angeles County is participating in the 2013 version of this report along with a handful of other U.S. cities, and for the first time cities across the country will focus on common cultural indicators and compare themselves to similar cities in other countries. Significantly, this provides a chance to investigate successful arts and culture funding and

9:50 am -
10:50 am

policy models across the world and to examine how funding is changing. This session will provide a forum to discuss the value of includ-

ing arts and cultural indicators in broader policy conversations and reporting.

10:50 am -
11:10 am

BREAK

11:10 am -
12:40 pm

BREAKOUT SESSIONS

Invisible >> Visible: New Native Voices on the Forefront of Change

Washington A, Third Floor

Organized by **Reuben Roqueni**, Program Director, Native Arts and Cultures Foundation.

Presented by **Natalie Diaz**, Poet; **Cristóbal Martinez**, Artist, Post Commodity; and **Rulan Tangen**, Director, Dancing Earth.

Native artists working in public art, literature, documentary film, and performance are at the thresholds of social change across the country and the world. Through the dedicated work of these Native voices, historic issues of the assault on the environment, relationships between nations, and the political nature of Native identity are being addressed. This session will feature the work of three Native artists whose work addresses the complexities of Native representation in contemporary contexts and whose work serves as a reminder of the position of Native peoples in addressing social change. The presentation will feature a live and interactive performance experience, including body movement by Rulan Tangen, discussion and reading by poet Natalie Diaz, a media-driven talking circle by Cristóbal Martinez, and an interactive digital response tool that allows participants to respond in the moment to stimuli and questions.

MicroFest USA: Expanding Creative Placemaking Conversations

Washington B, Third Floor

Organized and presented by **Pam Korza**, Co-Director, Animating Democracy, Americans for the Arts, and **Mark Valdez**, Executive Director, Network of Ensemble Theaters.

Presented by **Ashley Sparks**, MicroFest Coordinator, New Orleans.

Over the past year, the Network of Ensemble Theaters has undertaken a national, multi-city project that aims to expand the discourse around creative placemaking, using a social justice prism and geared towards equity outcomes. Through the MicroFest USA initiative we are supporting and spotlighting local, grass-roots, cross-sector projects that are addressing pressing challenges such as gentrification, food security, penal/prison reform, homeless-

ness, immigration, and education. The artists, collaborators, and communities represented through MicroFest reflect a critical dimension of the creative ecosystem who are contributing to creative placemaking and social change within their communities despite decades of neglect from the outside. This session will share findings with peers interested in engaging in a complex exploration of placemaking and community development.

Turnaround Arts: Using the Arts as Part of the Toolkit in High-Poverty, Low-Performing Schools

Washington C, Third Floor

Organized and presented by **Rachel Goslins**, Executive Director, President's Committee on the Arts and the Humanities.

Presented by **Andrew Bott**, Principal, Orchard Gardens K-8 Pilot School, Roxbury, MA.

Turnaround Arts is an initiative led by the President's Committee on the Arts and the Humanities and an extension of the Obama Administration's investment in turning around America's failing schools. All Turnaround Arts schools are in the lowest performing 5% of schools in their state, and as recipients of federal SIG Grants (School Improvement Grants), are using the arts as a part of their basic toolkit in school reform. The Turnaround Arts program brings in strategic planning, arts supplies, musical instruments, training for teachers, community partnerships, and the involvement of high-profile artists, actors, and musicians over a two-year period to help increase student engagement, improve school morale and environment, boost parent involvement, and foster creative thinking and innovation.

This session will share details of program implementation, best practices, and lessons learned. Presenters will discuss how outcomes are evaluated as part of a research component led by Booz Allen Hamilton and the University of Chicago. They will also explore the leveraging of public and private funding and the impact of the program on federal and local arts education advocacy and educational stakeholders.

11:10 am -
12:40 pm

Artists ARE Entrepreneurs

Regency C-1, Second Floor Mezzanine

Organized and presented by **Heather Pontonio**, Program Officer, Art, Emily Hall Tremain Foundation.

Presented by **Cinda Holt**, Business Development Specialist, Montana Arts Council, and **Bill Cleveland**, Director, Center for the Study of Art & Community.

Entrepreneur is the word often feared by artists, but frequently used by organizations seeking corporate support. This session will explore what entrepreneur really means; highlight regional, state, and national research on artists; and provide a case study on how this economic case has been made. During this session participants will have the opportunity to look at their own surveys, learn what questions should always be asked, and hear how to translate those findings into a case for support.

What will your Sandy be? Using Disaster-Related Philanthropy to Strengthen Communities

Congress C, Fourth Floor

Organized by **Mary Margaret Schoenfeld**, Coordinator, National Coalition for Arts' Preparedness and Emergency Response.

Moderated by **Felicia Shaw**, Director, Arts and Culture Analysis and Strategy, San Diego Foundation. Presented by **Kerry McCarthy**, Program Officer, Arts and Historic Preservation, New York Community Trust, and **Regine Webster**, Vice President, Center for Disaster Philanthropy.

2012 provided unfortunate opportunities for funders to examine the safety net for artists and arts organizations, and for communities as a whole. The scope and frequency of large-scale disasters and emergencies suggests that our sector must newly embrace preparedness as a basic competency of management, and that funders should examine ways to adapt programs and services to promote preparedness. Two arts funders will discuss their organizations' philanthropic response to recent disasters and their work in regional efforts. The session will also highlight The Center for Disaster Philanthropy's research, organizing, and best practices for disaster relief and recovery. Small groups will consider related questions, and the session concludes with group discussion of achievable, potential next steps.

Cultural Kitchens: Nurturing Creative Practice

Regency C-2, Second Floor Mezzanine

Organized and moderated by **Mary-Kim Arnold**, Grants Program Officer, Rhode Island Foundation.

Presented by Maria Rosario Jackson, Senior Advisor, Arts, The Kresge Foundation, and **Jason Yoon**, Director of Education, Queens Museum, New York City Building.

Using Maria Rosario Jackson's concept of "cultural kitchens" (spaces and organizations that allow for cultural self-determination) as a catalyzing idea, we will discuss how best to allow artists and community members, particularly in marginalized communities, to share their talents, and to explore their senses of themselves, their histories and heritage, and the traditions they bear. Discussion will be key and presenters will provide context by sharing stories and case studies. Participants will be invited to reflect on their own creative practices through creative responses—choosing to write, sing, dance, or otherwise practice their responses in the company of their fellow arts professionals. We will allow time to discuss the ways in which our collective creative expression required a level of personal risk, as well as a sense of safety and connectivity. This debriefing will then transition into a broader exploration of the ideas and frameworks we can bring to our organizations that would best nurture such environments and strategies.

Innovative Crossroads: The Intersection of Creativity, Health, and Aging

Congress A, Fourth Floor

Organized by **Gay Hanna**, Executive Director, National Center for Creative Aging, and **Colin Pekruhn**, Program Associate, Grantmakers in Health.

Moderated by **Margery Pabst**, President, The Pabst Charitable Foundation for the Arts. Presented by **Anne Basting**, Professor of Theatre, UWM Peck School of the Arts, and **David Leventhal**, Program Director, Dance for PD, Mark Morris Dance Group.

The arts have been shown to have a unique impact upon physical and mental wellbeing for older adults confronting health challenges. This session will present case studies from two best-practice interventions that serve people living with Alzheimer's disease and Parkinson's disease. TimeSlips Creative Storytelling (focusing on Alzheimer's disease) and Mark Morris Dance Group's Dance for PD (focusing on Parkinson's disease) are both evidence-based arts programs demonstrated to slow the progress of physical and cognitive decline and improve quality of life and care. Presenters will discuss the power of theater and dance to create community, build a sense of personal empowerment, and encourage creative expression as vital to health and aging.

11:10 am -
12:40 pm

This session is part of the Grantmakers Partnership Project conducted in collaboration with the National Center for Creative Aging, Grantmakers in the Arts, Grantmakers in Aging, and Grantmakers in Health. It will include recommendations for sustainable replication of best practices in communities nationally.

GIA's Benchmark Research on Support for Individual Artists: An Update

Congress B, Fourth Floor

Organized by **Grantmakers in the Arts**.

Presented by **Claudia Bach**, Principal and Founder, AdvisArts; **Alan Brown**, Principal, WolfBrown; and **Tommer Peterson**, Deputy Director & Director of Programs, Grantmakers in the Arts.

We are now in a philanthropic culture where valid data is at the heart of every decision.

GIA is at a milestone point in its initiative to establish benchmarking data on support for individual artists nationally. One major component

of this work was the development of a standard taxonomy of terms describing support for artists that would allow for benchmarking data to be tracked and reported by researchers, providing a common language for future discussion. The draft taxonomy was developed to rigorous academic standards, and the process of vetting it and soliciting input from funders and other stakeholders is in progress. Individual interviews and focus groups were held during the summer of 2013 and continue.

This session will provide an update on the work in progress. Background information and a copy of the draft taxonomy will be available on the GIA website in advance of the conference. Consultants to the project will be on hand at the preconference and throughout the main conference to solicit additional feedback and comments from participants. Details on these opportunities will be provided in October.

12:40 pm -
1:00 pm

BREAK

1:00 pm -
2:30 pm

LUNCHEON PLENARY SESSION

Regency Ballroom, Second Floor Mezzanine

- **Performance by Siduri Beckman**
- **Keynote by Quiara Alegría Hudes**

Siduri Beckman

Siduri Beckman, 15, is the City of Philadelphia's first youth poet laureate. She is also a peer counselor at Julia R. Masterman Middle and High School, as well as a member of the school's choir, a musical group, and the track and cross country teams.

Quiara Alegría Hudes

Quiara Alegría Hudes received the 2012 Pulitzer Prize for Drama for *Water by the Spoonful*, the second in a trilogy of plays. The first play was *Elliot, a Soldier's Fugue*, for which she was a 2007 Pulitzer Prize finalist. The final installment,

The Happiest Song Plays Last, premiered this spring at Chicago's Goodman Theatre. Hudes wrote the book for the Broadway hit musical *In the Heights*, which received the 2008 Tony Award for Best Musical, a Tony nomination for Best Book of a Musical, and was a 2009 Pulitzer Prize finalist. In its original off-Broadway incarnation, *In the Heights* received the Lucille Lortel and Outer Critics Circle Awards for Best Musical. Hudes's previous honors include a United States Artists Fontanals Fellowship, the Aetna New Voices Fellowship at Hartford Stage Company, a Joyce Foundation Award, a residency at New Dramatists, and a resolution from the City of Philadelphia. A native of Philadelphia, Hudes sits on the Dramatists Guild Council and serves on the board of Philadelphia Young Playwrights, which produced her first play when she was in the tenth grade.

2:30 pm -
3:00 pm

BREAK

3:00 pm -
4:30 pm

BREAKOUT SESSIONS

TCG's Audience (R)Evolution: Updates from the Field

Congress C, Fourth Floor

Organized and moderated by **Teresa Eyring**, Executive Director, Theatre Communications Group.

Presented by **Robert Hupp**, Producing Artistic Director, Arkansas Repertory Theatre, and **Trina Jackson**, Programs Coordinator, The Theater Offensive: OUT in Your Neighborhood.

Theatre Communications Group (TCG) will present on Audience (R)Evolution, a multi-year program designed by TCG and funded by the Doris Duke Charitable Foundation to study, promote, and support successful audience engagement models across the country. This session will include a presentation of TCG's expansive findings on current and evolving audience and community engagement models, including evidence of how and why they work. Select case studies and effective model-sharing presentations will be included, bringing both art and practice into the room.

Explore, Create, Share: Digital Media and Arts Learning for Youth

Congress A, Fourth Floor

Organized by **Kerry McCarthy**, Program Officer, Arts and Historic Preservation, New York Community Trust.

Presented by **Ebenezer Bond**, Executive Director and Founder, World Up; **Matt Hannigan**, Deputy Director, The Sprout Fund and Hive Learning Network, Pittsburgh; and **Marianna Schaffer**, Director of Programs, The David Rockefeller Fund.

Today's engagement-driven youth are empowered like never before to explore, create, and share their interests through digital media both in school and out of school. Hive Learning Networks in New York, Chicago, and Pittsburgh are supported by funders that have pooled their knowledge and grant dollars to help a network of arts and youth development organizations create Connected Learning programs using digital media (e.g. music, video) that emphasize making, remixing, curating, connecting, and sharing products anytime, anywhere. Panelists will explore the benefits of Hive collaborative funding, the advantages of networked arts groups, and the digital media learning landscape for youth. The session will culminate with an interactive activity in which conferees become makers, remixing and creating new music tracks using tablets. The session will culminate with an interactive activity in which conferees become makers, remixing and creating new music tracks on tablets using the BeatMaker2 application, a free download that participants

will access at the conference. Visit www.intua.net to hear music examples on the BeatMaker Soundcloud group.

Don't Let My Sad Expression Give You the Wrong Impression: The Tiers of a Grantmaker

Washington B, Third Floor

Organized by **Esther Grimm**, Executive Director, 3Arts.

Presented by **Sean Elwood**, Director, Programs and Initiatives, Creative Capital Foundation; **Caitlin Strokosch**, Executive Director, Alliance of Artists Communities; and **Paul Tyler**, Grants Director, Arts Council of Metropolitan Kansas City.

Adelheid Mers, an artist who blends event-specific social practice with idiosyncratic mapping of the ephemera of cultural conversations, has been commissioned by 3Arts to create a nuanced artwork based on anonymous interviews with artists about the experience of applying for and not receiving awards or grants. Her work will serve as the muse for this interactive, idea-generating session. The session begins with short, starter presentations by three arts leaders on the subject of how their organizations break down the barriers between so-called "winners" and "losers" and what they do to support artists who do not receive the ultimate recognition. Breakout groups led by the presenters will continue the conversation and dream up new ideas and perspectives on the subject.

Cross-Team Collaborations

Washington C, Third Floor

Organized by **Jessica Garz**, Program Officer, Thriving Cultures, Surdna Foundation, and **Judilee Reed**, Program Director, Surdna Foundation.

Moderated by **Regina Smith**, Senior Program Officer, The Kresge Foundation. Presented by **Stacy Barbas**, Senior Program Officer, The Kresge Foundation, and **Jane Golden**, Executive Director, City of Philadelphia Mural Arts Program.

Addressing society's most challenging issues requires creative solutions from unlikely partners with different skills and a collective marshaling of resources. Working exclusively in our silos might be a thing of the past. Foundation staffs are strategically and intentionally working across internal portfolios to invest in creative interventions in intractable community problems. Could this be the new normal? This dialogue will begin with case studies of cross-team funding of two organizations, Mural Arts Program and Cornerstone Theater Company. It will focus on how internal alliances can support mutually beneficial priorities and contribute to improving conditions for vulnerable populations.

3:00 pm -
4:30 pm

Capitalization in Practice: Moving from Conversation to Action

Regency C-1, Second Floor Mezzanine

Organized by **Liz Curtis**, President, TDC, and **Rebecca Thomas**, Vice President, Nonprofit Finance Fund.

Presented by **Lisa Cremin**, Director, Metropolitan Atlanta Arts Fund; **Michelle Reynolds**, Program Officer, James F. & Marion L. Miller Foundation; and **San San Wong**, Senior Program Officer, Arts, Barr Foundation.

Strong balance sheets provide artistic freedom. Without adequate levels of cash and flexible capital for change, arts and culture organizations struggle to pursue new artistic ideas, explore innovative program approaches and undertake organizational adaptation. Data show that only one-third of arts organizations nationally report annual surpluses, and most groups are getting by with a few months, or just weeks, of cash.

In 2011, GIA invited TDC and NFF to produce a seminar, *Conversations on Capitalization and Community*, for presentation to grantmakers around the country. Drawing on lessons from these conversations and our experience working with cultural leaders and their funders, we will facilitate a dialogue about the impact of local efforts to strengthen capitalization practices. Grantmakers will share what they are doing and learning as they incorporate capitalization principles into their capacity-building programs and investment decisions.

Conversations on Capitalization and Community Receive Rave Reviews

For the past two years, Grantmakers in the Arts has offered Conversations on Capitalization and Community. The evaluations by those in attendance are universally excellent. Created and delivered by senior staff of the Nonprofit Finance Fund and TDC, our daylong workshop for funders has been presented in thirteen cities since 2012: Philadelphia; Menlo Park, CA; Oakland, CA; Seattle; Lansing, MI; Minneapolis; Houston; Los Angeles; Portland, OR; Boston; Atlanta; New York; and Chicago. Pittsburgh and a national TCG convening in New York will wrap up our commitments for 2013.

The workshop is an opportunity for local funders, of all types and sizes, to come together to discuss the unique economic ecosystem of their communities and the financial wellbeing of their grantees. What are we doing collectively to change a culture of under-capitalization? Contact us: (206) 624-2312, abigail@giarts.org.

Placemaking: Revolution or Evolution?

Congress B, Fourth Floor

Organized by **Grantmakers in the Arts**.

Presented by **Mark Hinshaw**, FAIA, FAICP, Director of Urban Design, LMN Architects, and **Anne Gadwa Nicodemus**, Principal, Metris Arts Consulting.

Arts and culture funders increasingly face requests related to the broad range of activities and initiatives that fall under the umbrella of "placemaking." This session, a conversation between Mark Hinshaw, practicing planner and urban designer, and Anne Gadwa Nicodemus, a researcher and writer on urban planning and arts and cultural policy, is designed to examine the historic roots of placemaking initiatives, current practices and activities, and future possibilities.

Are current creative placemaking projects a new form of planning and development or an evolution of past knowledge and practice? What are the responsibilities of placemakers with a focus on the built environment and economic success, to the existing and sometimes vulnerable groups that occupy these same spaces, be they artists, low-income communities, people of color, or others? How can funders evaluate outcomes within the timeframes of their programs, when placemaking work may take years for the benefits to be fully realized? What kind of shared knowledge base might provide a bridge for arts funders to fully participate in work that has multiple goals across sectors and possibly a different relationship with the "risk/benefit" balance than the arts sector?

Human-Centered Design 101

Washington A, Third Floor

Organized by **Peter Handler**, Programs Director, The Richard H. Dreihaus Foundation.

Presented by **Liz Ogbu**, Independent Designer and Social Innovation Strategist, and **Marika Shiori-Clark**, Principal, SOSHL Studio.

Human-centered design is a process that has been used for decades to create new solutions to design challenges. This process helps designers hear the needs of the people and communities they're designing for, create innovative approaches to meet these needs, and deliver solutions that work in specific cultural and economic contexts.

As the social, political and economic structures of our cities have changed, can we continue to fund the arts in the same way? Can human-centered design help us understand the needs and desires of new urban populations? This session will expose arts funders to human-centered

**3:00 pm -
4:30 pm**

design. Session leaders will share examples of how this process works. Participants will then tackle real-life scenarios and employ human-centered design principles to seek solutions.

**Action Steps to Building Equity
and Resisting Racism**

Regency C-2, Mezzanine Second Floor

Organized by **Judi Jennings**, Executive Director, The Kentucky Foundation for Women, and **Justin Laing**, Program Officer, Arts & Culture Program, The Heinz Endowments.

This session will engage participants in sharing resources relating to specific strategies and

tactics they are employing to build equity and undermine racism in their work. Participants are asked to come prepared with brief descriptions of actual instances to share with colleagues. Examples of how you, or an organization you supported, organized members of the community to take on an issue of racism are welcomed. The session will give you the opportunity to talk and listen to colleagues and will be highly participatory. Examples and strategies discussed during the session will be compiled and distributed to participants.

6:30 pm

DINE-AROUNDS DEPART HOTEL

Dine-Around sign-up sheets will be posted at the registration desk until 5:45 pm on Monday, and participation is first-come, first-served. Join colleagues for an informal dinner at one of a variety of popular Philadelphia-area eateries!

Departure times vary and are noted on the sign-up sheets. Find your group at the designated time in the hotel lobby's 12th Street entrance. Departure will be as soon as groups can gather.

9:00 pm

2013 CONFERENCE FILM FESTIVAL

GIA Channel 2 in your hotel room.

• **The City Dark**

See page 6 for details.

TUESDAY

8:00 am -
9:30 am

PLENARY BREAKFAST SESSION

Regency Ballroom

• IDEA LAB

*Hosted by **Ben Cameron**, Program Director, Arts at the Doris Duke Charitable Foundation, IDEA LAB sessions will feature short TED-style presentations by artists, innovators, nonprofit leaders, and others who have broken the rules, jumped outside the box, and charted their own paths.*

Claire Chase

Claire Chase, a young arts entrepreneur and flutist, is forging a new model for the commissioning, recording, and live performance of contemporary classical music. As artistic director of the International Contemporary Ensemble (ICE), which she cofounded in 2001, Chase has assembled a cadre of approximately thirty conservatory-trained musicians, including herself, devoted to advancing new music and playing an expansive repertoire and range of styles. ICE performs in settings ranging from traditional orchestra venues to art galleries, warehouses, clubs, and public spaces.

Through riveting performances, commissioning programs, interdisciplinary collaborations, and educational outreach, Chase and ICE convey a passion for and knowledge of contemporary music that prompts audience members to expand their aesthetic boundaries beyond the familiar canon to include works by young and emerging composers. In addition to her leadership of ICE, Chase is an accomplished solo flutist. Her debut album, *Alento* (2009), brings to life new works by young composers with a purity of tone, technical virtuosity, and delicacy of expression. As an entrepreneur, curator, educator, and musician, Chase is engaging audiences in the appreciation of contemporary classical music and opening new avenues of artistic expression for the twenty-first-century musician.

Tim Carpenter

Tim Carpenter is the founder of EngAGE and host/producer of the *Experience Talks* radio show. EngAGE is a nonprofit that transforms aging and the way people think about aging by turning affordable senior apartment communities into vibrant centers of learning, wellness, and creativity. *Experience Talks* is a radio

magazine that shines a light on the value of experience in society.

Tim has more than twenty years experience in the field of aging, having worked in senior housing, services and healthcare. He helped create the Burbank Senior Artists Colony, a first-of-its-kind senior apartment community with high-end arts amenities and programs. Tim serves on the board of directors of the National Center for Creative Aging and in 2008 he was elected an Ashoka Fellow for being one of the top social entrepreneurs in the world. In 2011, Tim received a James Irvine Foundation Leadership Award for his work transforming affordable senior-housing communities into vibrant centers for learning, wellness and creativity.

Germaine Ingram

Germaine Ingram came under the spell of jazz tap dance in the early 1980s when she began intensive study with internationally acclaimed tap artist and teacher LaVaughn Robinson. She has pursued tap's call through performance, choreography, teaching, oral history, video-making and stage production.

Since 1985 Ingram has performed with her mentor, Robinson, and as a soloist. She has performed and taught workshops throughout the United States and Europe and in the Caribbean. She has shared bills with tap greats spanning at least three generations, including Honi Coles, Jimmy Slyde, Buster Brown, the Nicholas Brothers, Gregory Hines, Dianne Walker, Brenda Bufalino, Savion Glover, and Bakari Wilder. She appeared with Robinson in the Emmy Award-winning public television production *Gregory Hines' Tap Dance in America*.

Her choreographic credits include commissions for Manhattan Tap and Washington-based Tappers With Attitude, and works for musical theater. Her commission for Tappers With Attitude was performed at the Kennedy Center for the Performing Arts in July 2000. In 1998, she contributed choreography to the Joyce Theater presentation, *Excursion Fare*, an evening-length collaboration between Heather Cornell of Manhattan Tap and world music ensemble Keith Terry and Crosspulse. Over the past several years she has collaborated and performed with renowned jazz composers and instrumentalists Odean Pope (saxophone), Dave Burrell (piano)

8:00 am -
9:30 am

and Tyrone Brown (bass), working with these musicians and others in Folklore Project artist residency performances, and elsewhere, including at Dance Boom, and the Merriam Theater.

Ben Cameron

Ben Cameron is program director, arts at the Doris Duke Charitable Foundation in New York, NY. In that capacity, he supervises a grants program focusing on organizations and artists in the theatre, contemporary dance, jazz, and presenting fields. Previously, he served for more than eight years as the executive director of Theatre Communications Group, the national service organization for the American nonprofit professional theater, significantly expanding its programs, membership base, and grantmaking

activities. Prior roles include his work as senior program officer at the Dayton Hudson Foundation, manager of community relations for Target Stores, and four years at the National Endowment for the Arts, including two as director of the theater program. Cameron has addressed gatherings of arts communities in Dublin, Ireland; Sydney, Australia; Vancouver, Canada; Zwolle, Netherlands; London, England; Edinburgh, Scotland; and Montreal, Canada, among other international sites, as well as national gatherings of the theatre, chamber music, dance, and choral music fields in the United States. He has served on a number of national nonprofit boards, including those of the Arts and Business Council, American Arts Alliance, and Grantmakers in the Arts.

9:30 am -
9:50 am

BREAK

9:50 am -
10:50 am

BREAKOUT SESSIONS

Artists and presenters from the plenary IDEA LABS will host salon discussions following their presentation:

IDEA LAB Salon with Germaine Ingram

Commonwealth A, Third Floor

IDEA LAB Salon with Tim Carpenter

Washington C, Third Floor

IDEA LAB Salon with Claire Chase

Washington A, Third Floor

The Arts Next Door: Neighborhood-Based Community Arts Training Institute

Commonwealth C, Third Floor

Organized and presented by **Roseann Weiss**, Director of Community and Public Arts, St. Louis Regional Arts Commission.

This session will outline the Neighborhood-Based Community Arts Training (CAT) Institute program as a model for community engagement and place it in the context of arts-based community development and creative placemaking.

Founded in 1997, the CAT Institute is an intensive cross-sector training of artists of all disciplines and community activists of all kinds, now with 225 graduates. In 2012, the St. Louis Regional Arts Commission (RAC) piloted the first Neighborhood-Based CAT Institute within a north-side, low-income neighborhood. Tested

and validated by RAC as a vehicle for authentic, creative community engagement, this pilot is a replicable and powerful model for adapting cross-sector community arts training to different neighborhoods.

Alternate Funding Tools: Program-Related Investments

Washington B, Third Floor

Organized and presented by **Regina Smith**, Senior Program Officer, The Kresge Foundation.

Presented by **Deena Epstein**, Senior Program Officer, The George Gund Foundation, and **Robert Jaquay**, Associate Director, The George Gund Foundation.

When arts organizations thrive, they actively contribute to the local economy and the social fabric of our communities. As arts funders, our primary funding tool is a grant. If and when it's appropriate, should we consider using others? Our colleagues in other fields have been using multiple tools in the funding toolbox to help advance mutual priorities for many years. As a next-stage capitalization conversation, let's talk about how and when arts funders use the full complement of the toolbox: recoverable grants, deposits, loan guaranty, program-related investments, and mission-related investments. This session will provide a quick overview of the expanded toolbox and two practical examples. Bring yours.

9:50 am -
10:50 am

The Care and Feeding of Hybrid Performance

Regency C-2, Second Floor Mezzanine

Organized and moderated by **Moira Brennan**, MAP Fund Program Director, MAP Fund.

Presented by **Thomas Kriegsmann**, President, ArkType.

Where does the filmmaker who considers himself a choreographer and works with live bodies in nontraditional spaces go for a residency? How does the rap artist designing museum installations in collaboration with a social justice organization find her funding? Ever fewer artists in the performance arena identify their work as existing within a single discipline, yet many of the systems meant to aid the creation and presentation of performance were designed with specific disciplines in mind. We'll make an active inquiry into the specific skills needed by producers working with artists eschewing discipline boundaries.

CultureBlocks: Bringing Arts and Culture into the Urban Policy Mix

Commonwealth B, Third Floor

Organized and presented by **Moira Baylson**, Deputy Cultural Officer, City of Philadelphia, Office of Arts, Culture and the Creative Economy.

Presented by **Mark Stern**, Kenneth L. Pray Professor of Social Policy, School of Social Policy & Practice, University of Pennsylvania.

CultureBlocks is a free mapping tool that visualizes data and supports decision-making around place and creativity in Philadelphia. This session will showcase who is using the tool and how it

is informing initiatives, including the ways that cultural, economic, social, and demographic data are informing strategic decision-making and efforts to develop new policies and resources to support arts and culture. The presentation will use the development of a social well-being index for the city and the analysis of the relationship between social well-being and cultural engagement as an example of using CultureBlocks to inform urban policy.

Who Are Our Constituents?

Regency C-1, Second Floor Mezzanine

Organized and moderated by **Laura Zucker**, Executive Director, Los Angeles County Arts Commission.

Presented by **Glyn Northington**, Group Manager, Community Relations, Target, and **Huong Vu Bozarth**, Community Investor, Arts, Culture and Civic, The Boeing Company.

Borrowing a concept from the for-profit sector, what does grantmaking look like if we try to think about those we serve as constituents? Are we in a business-to-business model, generally characterized as a collaborative relationship between organizations, neither of which is the actual end-user (constituent)? Or are we in a business-to-consumer model, serving constituents directly? Different types of funders will answer this question differently, some identifying the artists and arts organizations that deliver services, others the community members those arts groups ultimately reach. Can we do both effectively? Clarifying a constituency can be a game changer. Join us as we explore how constituents drive programs and mission.

10:50 am -
11:10 am

BREAK

11:10 am -
12:10 pm

BREAKOUT SESSIONS

No Idea Is Too Ridiculous: An Experiment in Creative Practice

Washington A, Third Floor

Organized and moderated by **Paula Marincola**, Executive Director, The Pew Center for Arts & Heritage.

Presented by **Bill Adair**, Director, Heritage and Music, The Pew Center for Arts & Heritage, and **Kathleen McLean**, Principal, Independent Exhibitions.

This session focuses on an imaginative new example of a capacity-building initiative conceived by The Pew Center for Arts & Heritage, which for a modest financial investment, sparks creative and bold thinking in organizations about possibilities for programming and audience engagement. The session, led by Center Exhibitions Director Bill Adair and noted museum

consultant Kathleen McLean, will introduce the program—its methodologies, lines of inquiry, and outcomes—to GIA Conference attendees.

PechaKucha: Innovative Planning and Design for Civic Arts Projects

Washington C, Third Floor

Organized by **Nathan Birnbaum**, Cultural Affairs Administrator, City of Santa Monica Cultural Affairs, and **Peter James**, Senior Planner, Strategic and Transportation Planning, City of Santa Monica.

PechaKucha, a Japanese word for "chitchat," is an inspired new format for the collective exchange of information between architects, planners, designers, and artists. A PechaKucha may involve anyone, from seasoned professionals to students to individuals presenting their

**11:10 am -
12:10 pm**

work for the first time. Innovative or interdepartmental teams were invited to participate in a special GIA PechaKucha focused on civic planning/design for the arts. Peter James and Nathan Birnbaum of the City of Santa Monica's Cultural Affairs and Strategic Planning Departments, respectively, will anchor the event with a presentation on the new Bergamot Arts Center and Creative District.

Presentation personnel:

Project: Bergamot Arts Center and Creative District

Presenters: **Peter James/Nathan Birnbaum**, Senior Planner, Strategic and Transportation Planning/Cultural Affairs Administrator
Organization: City of Santa Monica Planning and Cultural Affairs Depts.
Location: Santa Monica

Project: Tiny WPA

Presenter: **Alex Gilliam**, Director
Organization: Public Workshop
Location: Philadelphia

Project: Museum Without Walls

Presenter: **Caitlin Martin**, Media and Communications Manager
Organization: Association for Public Art
Location: Philadelphia

Project: Elevate

Presenter: **Camille Russell Love**, Executive Director
Organization: City of Atlanta Mayor's Office of Cultural Affairs
Location: Atlanta

Project: MACLA

Presenter: **Kerry Adams Hapner**, Director of Cultural Affairs
Organization: San Jose Office of Cultural Affairs
Location: City of San Jose

Project: Project Willowbrook

Presenter: **Sofia Klatzker**, Director of Grants and Professional Development
Organization: Los Angeles County Arts Commission
Location: Los Angeles

Rethinking the Grant Panel

Commonwealth B, Third Floor

Organized and presented by **Ian David Moss**, Research Director, Fractured Atlas.

Moderated by **Daniel Reid**, Editorial Consultant, Createquity. Presented by **Edward Harsh**, President and CEO, New Music USA.

Thanks to historically inexpensive production and distribution technology, artistic endeavors can reach more people more easily than ever before. Yet the Internet has not solved the problem of artists (and their champions) needing money. There is growing evidence to suggest that the traditional in-person grant panel and funding docket models are ill-equipped to handle the coming explosion of requests for support, with some "open-access" grant opportunities now receiving applications numbering in the thousands. How can grantmakers choose responsibly among an ever-increasing pool of funding opportunities? How can we pursue efforts to increase efficiency without leaving deserving candidates behind? What will the grant panel of the 21st century look like?

Creating and Nurturing Quality Arts Education in Two Cities

Commonwealth A, Third Floor

Organized and presented by **Ruth Mercado-Zizzo**, Boston Public Schools Arts Expansion Initiative Director, EdVestors, with **Jennifer Bransom**, Director of Program Accountability, Big Thought.

In this session, participants explore how direct observation, peer assessment, and the use of guided evaluation tools can create and nurture quality arts education. Representatives from Big Thought in Dallas and EdVestors in Boston will share how artists and educators in their communities have approached the goal of defining and assessing quality across arts disciplines, settings, and age groups. They will also share how this common goal has enabled the two communities to collaborate and contribute objective external feedback to support, while building quality arts education for students in both cities. Through facilitated discussion and Q&A, session participants will understand how they can invest in and build the community resources, culture, and passion necessary to address this critical issue.

11:10 am -
12:10 pm**Supporting Artists in Community Settings***Regency C-1, Second Floor Mezzanine*Organized by **Grantmakers in the Arts**.Moderated by **Barbara Schaffer Bacon**, Co-Director, Animating Democracy, Americans for the Arts.

How is philanthropy supporting artists working outside traditional art settings? Some artists are instinctively drawn to using their art forms as tools to improve learning, attitudes and physical wellness, and to capture the imaginations of individuals, young and old, whose lives are changed by artistic encounters. These artists often find the process of making art in the community more important than the art they are making. Are arts philanthropists supporting these artists in their work in jails, hospitals, schools, YMCAs, parks and recreations programs, and other community settings? What role could arts funders play, peer-to-peer and in partnership with funders in other sectors, to increase resources and opportunities? Are arts funders supporting intermediary groups who prioritize this work? Join us to discuss these questions and consider how we can increase our investment in these working artists.

The Doris Duke Performing Artist Initiative: Lessons Learned*Regency C-2, Second Floor Mezzanine*Organized and presented by **Ruby Lerner**, President, Creative Capital Foundation.Presented by **Ben Cameron**, Program Director for the Arts, Doris Duke Charitable Program.

In 2012, the Doris Duke Charitable Foundation launched an unprecedented ten-year initiative to support two hundred artists in dance, theater, and jazz, choosing Creative Capital as its partner in the enterprise. Designed as a hybrid program offering both unrestricted and supplemental project support, artists are given flexible, multi-year awards, enabling them to take creative risks, explore new ideas, and pay for important needs such as healthcare. The awards also offer grantees additional support for audience development and arts education. Join Ben Cameron and Ruby Lerner as they discuss the diverse ways the artists have allocated

their funds, as well as lessons learned in the program's first two years.

Talking Straight About Money: What's Next for GIA's Capitalization Movement?*Washington B, Third Floor*Organized by **Grantmakers in the Arts**.Moderated by **Janet Brown**, President & CEO, Grantmakers in the Arts.

Have you attended one of GIA's *Conversations on Capitalization and Community* workshops? Are you involved with a national arts service organization? If so, we would like your input on GIA's next steps in our work helping funders and arts administrators/artistic managers understand the importance of strong balance sheets. As our economy fluctuates, and as trends in earned income change, arts groups are crippled by low or non-existent access to cash. Organizations on the brink of bankruptcy threaten the well-being of an entire community's cultural ecosystem. How can we work with the nonprofit sector to change the institutional norms created over decades by grantor and grantee practices that have hindered, rather than supported, financial health? Come and give us your ideas!

Federal Research on Arts Participation: Findings from the 2012 SPPA*Commonwealth C, Third Floor*Organized and presented by **Sunil Iyengar**, Director of Research & Analysis, National Endowment for the Arts.

The Survey of Public Participation in the Arts (SPPA) is the largest nationally representative survey of U.S. adult participation in arts events and activities. The 2012 SPPA asked Americans about a larger and more diverse set of arts experiences than did previous waves of the survey. This session is an opportunity to learn—and ask questions and offer reactions to—the survey's initial findings within days of their planned release. Findings will cover demographic and behavioral patterns for the following modes of arts participation: arts attendance; voluntary reading; arts creation, performance, and sharing; arts consumption via electronic or digital media; and lifelong learning in the arts.

12:10 pm -
12:30 pm**BREAK**

12:30 pm -
2:00 pm

LUNCHEON PLENARY SESSION

Regency Ballroom, Second Floor Mezzanine

- **GIA State of the Organization – Janet Brown and John McGuirk**
- **Performance from *Marlene and the Machine* by The Bearded Ladies**
- **Keynote by Ethan Zuckerman**

The Bearded Ladies

The Bearded Ladies Cabaret is a troupe of artists who insist that art can be both intellectual and accessible, entertaining and meaningful, stupid good and just plain stupid. We fuse cabaret and theater to tackle the politics of popular culture, sex, gender, and artistic invention. We are always live, always smart, and never quite what you expect.

Marlene and The Machine is an elaborate musical seminar on the pleasures and perils of emotional control in an age of advanced technology. Audiences will enter a shadowy, atonal world in which The Bearded Ladies blur the lines between human, music, and machine.

Collaboratively Created by The Bearded Ladies Cabaret; Direction by John Jarboe; Musical Direction and Arrangement by Heath Allen; Costume Design by Rebecca Kanach; Set Design by Oona Curley; Prop Design by Jenna Horton; Sound Design by Daniel Perelstein; Text by Jessica Hurley and John Jarboe. Dramaturgy by Sally Ollove. Featuring Krisen Bailey as Walter/The Machine, Liz Filios as Ufa, John Jarboe as Marlene, and Kate Raines as Fritz.

Ethan Zuckerman

Ethan Zuckerman served as a fellow of the Berkman Center from 2003 through 2009. Since 2009, he's been a senior researcher at the center, focusing on the impact of technology and media on the developing world and on quantitative analysis of media. With Hal Roberts, he is working on comparative studies of tools for censorship circumvention, techniques for blocking-resistant publishing for human rights sites, and the Media Cloud framework for quantitative study of digital media.

Zuckerman and Berkman fellow Rebecca Mackinnon founded Global Voices, a global citizen media network. Beginning at a Berkman conference in 2004, Global Voices has grown into an independent Netherlands-based nonprofit with over two hundred employees and volunteers

in more than one hundred countries. Global Voices maintains an international citizen media newsroom, tracks censorship and advocates for freedom of speech online, supports grassroots citizen media efforts, and is a pioneer in the space of social translation.

In 2000, Zuckerman founded Geekcorps, a nonprofit technology volunteer corps. Geekcorps pairs skilled volunteers from US and European high-tech companies with businesses in emerging nations for one-to-four-month volunteer tours. Volunteers have served in fourteen nations, including Ghana, Senegal, Mali, Rwanda, Armenia, and Jordan, and have completed over a hundred projects.

Zuckerman received the 2002 Technology in Service of Humanity Award from MIT's *Technology Review* magazine and was named to the TR100, the magazine's list of innovators under the age of 35. Zuckerman was named a Global Leader for Tomorrow and a Young Global Leader by the World Economic Forum.

GIA's Annual Census

At Tuesday's luncheon plenary you will be asked to fill out GIA's annual "census" form.

GIA began conducting a census of conference participants in 2010, in order to respond to regular inquiries on the part of our funders regarding the demographics of our constituents. As we continue to observe significant demographic shifts in the communities our constituents are serving across the nation, we thought it would be of interest to our members and conference participants how we are reflecting the demographics of our nation, as reported by the US census.

Census results from the 2012 GIA conference in Miami in comparison to US demographics most recently compiled and reported:

| Census-designated Race | GIA (2012) | US (2010) |
|-------------------------------------|------------|-----------|
| Asian | 7.4% | 4.8% |
| Black or African American | 12.5% | 12.6% |
| Latino/a or Hispanic | 5.5% | 16.4% |
| Mixed Race | 3.9% | 2.9% |
| Native American or Alaska Native | 2% | 0.9% |
| Native Hawaiian or Pacific Islander | 0.8% | 0.2% |
| Caucasian | 67.9% | 62.2% |

2:00 pm -
2:30 pm

BREAK

2:30 pm -
5:30 pm

OFFSITE SESSIONS

Because space is limited on offsite sessions, tickets are required. Tickets will be available at 7:30 am on Tuesday morning at the registration desk. If tickets for a given session are gone, you will know that the session is filled and can make another choice.

Challenges, Opportunities, and Impacts at the Intersection of Art and Science

*The URBN Center at Drexel University
34th and Filbert Streets*

2:30 pm: Bus departs the hotel. See your ticket for the location of the bus serving this session.

Organized by **Bill O'Brien**, Senior Advisor for Program Innovation, National Endowment for the Arts.

Moderated by **Roger Malina**, Professor of Art and Technology and of Physics, University of Texas at Dallas. Presented by **Katherine Moriwaki**, Assistant Professor of Media Design and Director, MFA Design + Technology, Parsons the New School for Design, and **Andrea Polli**, Mesa Del Sol Endowed Chair of Digital Media and Director of the Social Media Workgroup, University of New Mexico.

The great American Scientist E.O. Wilson wrote that neither the arts nor science can be complete without combining their separate strengths. A growing number of researchers and practitioners working at the intersection of these fields are attempting to address this challenge by crossing traditional disciplinary boundaries so they can draw upon multiple domains of knowledge, methodologies, and expertise. This activity is fueled by a desire to combine strengths to broaden our contextualization of the rapidly evolving human condition, and to confront the hard problems of today. This session, co-organized by the National Science Foundation-funded SEAD network (Science, Engineering, Arts & Design) and the NEA Office of Program Innovation, will feature a lively interactive conversation on some of the most compelling creative work emanating out of these trans-disciplinary investigations, and will investigate opportunities and challenges facing this new frontier.

Designed by Philadelphia architect Robert Venturi, the new URBN Center at Drexel University consolidates diverse programs now scattered across the Drexel campus in a location designed to address the special needs of 21st century arts and media education. The building is outfitted with expanded modern classrooms, laboratories, and studio spaces that encourage

collaboration and inspire the use of new technologies, as well as a black box theater. Conceived as resource for the academic community and the public, the URBN Center serves as a visually appealing focal point for arts and entertainment programming at Drexel University.

Creative Placemaking and the New Frontiers of Funding

*Arden Theatre Company
40 North Second Street*

2:30 pm: Bus departs the hotel. See your ticket for the location of the bus serving this session.

Organized by **Jeremy Nowak**, Interim Director, ArtPlace America, and **Dennis Scholl**, Vice President/Arts, John S. and James L. Knight Foundation.

Presented by **Chris Beck**, Senior Projects Advisor (Sustainable Communities and Philanthropic Engagement), USDA, Office of the Under-Secretary for Rural Development; **Anita Contini**, Program Lead, Arts and Culture, Bloomberg Philanthropies; and **Joseph Furst**, Managing Director, Wynwood, Goldman Properties.

At its heart, creative placemaking is a cross-sector undertaking. The partners of national funding collaborative ArtPlace America have made a commitment to not only support creative placemaking projects directly, but also to increase the sources of funding for arts-related activities. New investments by the private sector and federal government are being made because of the unique value proposition that creative placemaking offers.

This conversation will begin with a discussion on why these new partners are investing in creative placemaking. The conversation will then be opened to the audience to discuss how arts funders can increase their return on investment by helping grantees to identify and leverage new sources of funding.

Following the session, Graham Copeland, executive director of Old City District, will lead participants on a walking tour of Old City.

Founded in 1988 and rapidly growing since, Arden Theatre Company's mission is to bring to life great stories by great storytellers—on the stage, in the classroom, and in the community. Located in Philadelphia's Old City neighborhood, which was recognized as one of America's top twelve ArtPlaces in 2013, the Arden produces on two stages and operates a

2:30 pm -
5:30 pm

drama school for students, pre-K through 12. This offsite session will be held in the Arden's new drama school facility, the Hamilton Family Arts Center.

Growing to Reflect the Neighborhood: Community Engagement in an Evolving Community

*Fleisher Art Memorial
719 Catherine Street*

2:30 pm: Bus departs the hotel. See your ticket for the location of the bus serving this session.

Organized by **Lucas Held**, Director of Communications, The Wallace Foundation.

Moderated by **Bob Harlow**, Consultant, Bob Harlow Research and Consulting. Presented by **Joseph Gonzales**, Assistant Professor and Director of Museum Communication Program, The University of the Arts; **Magda Martinez**, Director of Programs, Fleisher Art Memorial; and **Daniel Windham**, Director of Arts, The Wallace Foundation.

This session will explore how Fleisher Art Memorial, a community-based arts organization offering free and low-cost art instruction in South Philadelphia, is transforming internal programs and processes to become more inclusive of the neighborhood changing around it. In recent years, the neighborhood surrounding Fleisher has seen considerable immigration from Southern Asia and Latin America. These newly arrived residents were not engaging with Fleisher, so staff launched a multi-component community engagement strategy to draw them to activities and classes on-site. The program is grounded in research to understand community attitudes, and includes partnership building, staff training, and programming to introduce Fleisher in neighborhood settings.

Founded in 1898, the mission of Fleisher Art Memorial is to make art accessible to everyone, regardless of economic means, background, or artistic experience. What began as the Graphic Sketch Club, in a borrowed space in the Jewish Union building and under the direction of founder Samuel Fleisher, is now an independent organization with school and gallery facilities. Fleisher's robust offerings include workshops, open studios, free classes, exhibitions, and community programs in schools and neighborhoods, all of which reflect the organization's core values—every person can engage in and benefit from artistic expression, and this engagement provides social, cultural, and economic benefits to the community as a whole.

Social Justice, Participatory Arts and Immigrant Experiences

*Philadelphia Folklore Project
735 South 50th Street*

2:30 pm: Bus departs the hotel. See your ticket for the location of the bus serving this session.

Organized by **Amy Kitchener**, Executive Director, Alliance for California Traditional Arts, and **Russell Rodriguez**, Program Manager, Alliance for California Traditional Arts.

Presented by **Fatu Gayflor**, Artistic Director, Liberian Woman's Chorus for Change; **Russell Rodriguez**; and **Toni Shapiro-Phim**, Director of Programs, Philadelphia Folklore Project.

Featuring members of the Philadelphia-based Liberian Women's Chorus for Change, this session involves storytelling, songs, and discussion with these award-winning artists. The singers will illuminate how they embrace arts practices to both counter ruptures caused by civil war in their homeland, and also develop innovative strategies that ultimately draw attention to issues impacting the lives of many within the 35,000-strong Liberian community in Philadelphia. Discussion will explore how arts practices and cultural traditions can serve as repositories of collective memory, sites for moral instruction, and mechanisms for constructive social change. This participatory workshop will examine intersections of art, social justice, and a range of specific policy issues and community concerns within immigrant and refugee communities.

The Philadelphia Folklore Project is a 26-year-old, independent, public folklife agency that documents, supports, and presents Philadelphia-area folk arts and culture. Programming is guided by the belief that the quality of urban life is directly related to the persistence, diversity, and vitality of vernacular folk cultures. The Philadelphia Folklore Project offers exhibitions, concerts, workshops, and assistance to artists and communities. The arts education programs give young people opportunities to study with diverse artists, and Project publications, videos, traveling exhibitions, and other resources offer alternative versions of Philadelphia.

2:30 pm -
5:30 pm

Philadelphia: Recovery, Renewal and Transformation

The Village of Arts and Humanities
2544 Germantown Avenue

2:30 pm: Bus departs the hotel. See your ticket for the location of the bus serving this session.

Organized and moderated by **Angela Johnson Peters**, Senior Advisor, The Lia Fund.

Presented by **Alethia Calbeck**, Director, Special Projects, Greater Philadelphia Tourism Marketing Corporation, and **Aviva Kapust**, Executive Director, The Village of Arts & Humanities.

A city formerly derided for its urban blight, crumbling infrastructure, and less-than-safe neighborhoods, Philadelphia during the last twenty-five years has transformed into a city with a thriving downtown arts and culture district, an enviable restaurant and food scene, and neighborhoods balanced between economic sufficiency and gentrification. Arts and culture have played a pivotal role in Philadelphia's recovery, renewal, and transformation. This offsite session will explore the nature of the city's renaissance and examine this phenomenon from a neighborhood and citywide perspective—the transformation of a specific neighborhood and citywide efforts to promote neighborhood- and community-based arts and culture. Starting with a guided tour through North Philadelphia's Germantown neighborhood, the session will convene at The Village of Arts & Humanities, an award winning (Coming Up Taller, Ruby Bruner Gold Medal, Impact 100) cultural center, where executive director Aviva Kapust will present some of the strategies the Village uses to bring about significant changes in their neighborhood. From a citywide perspective, the Greater Philadelphia Tourism and Marketing Board will present "The Philadelphia Neighborhoods" and "With Art" campaigns, which underscore ways in which the arts are central to supporting communities and authentic visitor experiences.

The mission of The Village of Arts and Humanities is to support the voices and aspirations of the community by providing opportunities for self-expression rooted in art and culture. The Village inspires people to be agents of positive change through programs that engage youth, revitalize community, preserve heritage, and respect the environment. The Village began with the transformation of a single vacant lot into an art park created with and for neighborhood children. Building on its grassroots efforts and the

work of founder Lily Yeh, The Village formally incorporated in 1989. Over the past twenty-five years, it has grown into a mature arts and cultural organization, carrying out a broad range of community development programs.

Public Art and Public Agencies: Integrating Art into Municipal Planning, Process, and Service Delivery

Southeast by Southeast
197 South Seventh Street

2:30 pm: Bus departs the hotel. See your ticket for the location of the bus serving this session.

Organized and presented by **Gary Steuer**, President & CEO, Bonfils-Stanton Foundation.

Moderated by **Andrew Stober**, Chief of Staff, Mayor's Office of Transportation and Utilities. Presented by **Jane Golden**, Executive Director, City of Philadelphia Mural Arts Program.

Philadelphia is known for its thriving culture of collaboration between public art and public agencies, an ecology partially shaped by Gary Steuer's leadership of the Office of Arts, Culture, and the Creative Economy and Jane Golden's thirty-year tenure with the Mural Arts Program. Moderator Andrew Stober will lead Steuer and Golden in a conversation about the complexity and potential for this kind of art practice and how it has been made possible by innovative public/private funding partnerships. The session will offer a glimpse into two Mural Arts projects: Southeast by Southeast, a social practice approach to working with the city's Burmese and Bhutanese refugee populations, and Design in Motion: the Recycling Truck Project.

Southeast by Southeast, a program of Mural Arts and the Department of Behavioral Health and Intellectual disAbility Services, is a project that celebrates the diversity and resilience of new immigrants from all over the world, with a focus on South Philadelphia's growing Bhutanese and Burmese populations. Through the creation of public art pieces and a five-month series of workshops ending in October 2013, the community will be engaged in activities and discussions that address the impact of resettlement and ways the community can support and appreciate new Philadelphians. Imbedded within the community, programming and events take place at the program's storefront on South 7th Street.

**6:45 pm -
9:30 pm**

RECEPTION AT THE BARNES FOUNDATION

1000 Oak Street, Oakland

Buses will depart beginning at 6:45 pm outside the hotel's 12th Street entrance. Dinner will be from 7:00 - 8:00pm, and the galleries will open at 8:00pm. Return buses will begin loading at the museum at 8:30 pm and will continue to depart until 9:45 pm.

This event is made possible with generous support from the Neubauer Family Foundation.

On Tuesday evening, conference attendees will visit the Barnes Foundation's new Philadelphia campus for dinner and an opportunity to see the collection. Celebrated for its exceptional breadth, depth, and quality, the Barnes Foundation's art collection includes works by some of

the greatest European and American masters of impressionism, postimpressionism, and early modern art, as well as African sculpture, Pennsylvania German decorative arts, Native American textiles, metalwork, and more.

Featured at the reception will be the string quartet Ambiance: first violin, Igor Szwec; second violin, Gregory Teperman; viola, Ellen Trainer; and cello, George Atanasiu.

The Philadelphia campus is a beautifully landscaped 4.5-acre site on the north side of Benjamin Franklin Parkway in the heart of downtown's cultural corridor. The site is part of Philadelphia's 9,200-acre citywide park system, known as Fairmount Park.

9:30 pm

2013 CONFERENCE FILM FESTIVAL

GIA Channel 2 in your hotel room.

- **We Still Live Here**

See page 6 for details.

WEDNESDAY

9:00 am -
10:45 am

BREAKFAST PLENARY SESSION

Regency Ballroom, Second Floor Mezzanine

- **Comments by GIA Chair Rose Ann Cleveland**
- **2014 Conference Preview: Houston**
- **Keynote by Nikky Finney**

Nikky Finney was born in South Carolina, within listening distance of the sea. A child of activists, she came of age during the civil rights and Black Arts movements. At Talladega College, nurtured by Hale Woodruff's *Amistad Murals*, Finney began to understand the powerful synergy between art and history.

Finney has authored four books of poetry: *Head Off & Split* (2011); *The World Is Round* (2003); *Rice* (1995); and *On Wings Made of Gauze* (1985). The Guy Davenport Endowed Professor in the Department of English at the University of Kentucky, Finney also authored *Heartwood* (1997), edited *The Ringing Ear: Black Poets Lean South* (2007), and cofounded the Affri-

lachian Poets. Her fourth book of poetry, *Head Off & Split*, received the 2011 National Book Award for poetry.

The poems in Nikky Finney's breathtaking new collection, *Head Off & Split*, sustain a sensitive and intense dialogue with emblematic figures and events in African American life: from Civil Rights matriarch Rosa Parks to former Secretary of State Condoleezza Rice, from a brazen girl strung out on lightning to a terrified woman abandoned on a rooftop in the aftermath of Hurricane Katrina. Her poet's voice is defined by an intimacy that holds a soft yet exacting eye on the erotic, on uncanny political and family events, like her mother's wedding waltz with South Carolina Senator Strom Thurmond, and then again on the heartbreaking hilarity of an American president's final State of the Union address. Artful and intense, Finney's poems ask us to be mindful of what we fraction, fragment, cut off, dice, dishonor, or throw away, powerfully evoking both the lawless and the sublime.

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